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while absolute in his assertions, he does not dispute the right of opposition. Advocating, as all who know anything of his words or works would be prepared to expect, the more than superiority of the old "white-line" method of Bewick, and condemning somewhat harshly, and not without an inkling of contempt, the "new developments" and the "new departure," he does not fear to add :—

"Not that I would discourage any attempt at discovery, nor insist that all the possibilities of Art are exhausted, that the engraver should never stray from established rules. I confess that I do not esteem all rules, and regulations as absolute laws. But such principles of action as have been declared and exemplified by the masters of an art, have not been dictated merely by caprice. They have had some growth in observation and experience. Try all things, but hold fast to what has been generally received as good until you have some certainty of the equal or superior worth of your own conceit! Wait until your apprenticeship is over before you assume to teach your masters, and doubt your discoveries till you have come out of school! This is only again saying, avoid self-conceit! And with some reference also to this kind of over-elaboration and fine intricacy, let me repeat, avoid unmeaning lines! Where one line will give good result, do not put two merely to have the credit of 'fine' work! Avoid obscurity, vagueness, uncertainty! All these are signs of weakness; they show that you did not know what you were about. They are marks of the novice and the bungler, not of the artist."

Few are the artists, we venture to think, who will quarrel with absolute assertion so qualified. The general principles of Art laid down in the Manual we can but endorse as sound and well stated, while those more specially involved in Mr. Linton's view of the supremacy of "white-line" over all other methods we may leave, with other technical questions, to the judgment of the expert and the engraver. Mr. Linton's argument for the "white-line" is clear and forcible, his examples bear him out; and if his attack on the "impressionists" be too severe, there never yet was harm done by fair argument which explains distinctly upon what basis it relies. An enthusiast for his own art, Mr. Linton's words will always command respect. That enthusiasm would not allow him to let pass some expressions by Mr. Seymour Haden, which looked like depreciation of the engraver. This is the only portion of the Manual in which he appears to us to have traveled out of his subject. For the rest we may recommend the book as clearly written, where controversial not unfair; a book that will be studied with advantage by the learner of engraving, that also contains very much of interest and value for the general reader.

"THE STUDIO."

WE welcome the advent of every new art journal. The fault has been, not that there have been too many of them, but that they have generally been too short lived. Every such journal must have an individuality of its own, and so treat of Art from a standpoint not occupied by others. There is enough to be said, if not of new truths, yet of old truths that need to be presented again and again in different settings, until they are acknowledged by the world—and for this work there is occupation for a hundred art journals, and there would be ample support for

them, too, if more of our people took a serious interest in art, and cared about knowing something about it. That this will obtain in time we have full faith. The second number contains a long and interesting paper, which we cordially endorse, on "A Promising Scheme"—(the points of the scheme to which we have elsewhere objected, are not considered in the article). Possibly we might also approve of the article headed "Hans Makart," if we only knew whom it was about,—things are slightly mixed in it. Munkacsy's pictures being attributed to Makart; but such blunders are common with writers whose facility in stringing words together, exceeds their knowledge of the subject treated, particularly when Art is the subject, and are really of very slight importance compared with other errors that abound and are not as easily detected by the general reader. *The Studio*, edited by a professional literateur, will, of course, give views from his standpoint, and we wish the new paper all of the success it may deserve.

ART NOTES.

At a convention of the artists of Germany recently assembled in Dusseldorf, to consider questions of interest to German art, a strong effort was made by the Prussian delegates to make Berlin the art centre of the nation, instead of Munich, which has for many years been the chief seat of German art. The proposition was, however, defeated, after having made a great sensation, by the delegates from Vienna, Dusseldorf, Stuttgart and Munich. Although this action was not of a nature calculated to please Prince Bismarck, yet it was followed by the adoption of an address to him, demanding that German art should be protected and encouraged by the Imperial Government in a more efficacious manner than heretofore. The petitioners cited the conduct of France as a model to follow; and state that hitherto the German artists have struggled to develop art without any aid from the government, and that if this is not now forthcoming they will probably succumb in the battle against French supremacy.

THE art frauds and forgeries in Paris have assumed such proportions, that the French artists in order to check them, contemplate the establishment of an art bureau, which will, after verification by a committee of artists, affix a seal and certificate of authorship to works of art that may be submitted to them; this service will be rendered gratuitously. When this bureau becomes a fact, there will be an opportunity for our holders of foreign pictures to test their claims of paternity—no doubt many of their reputed fathers will be astonished at the number and appearance of their alleged children.

This bureau may operate with effect in France, but we predict that within six months of its inauguration, there will be more pictures with the official seal and certificate sold in this country than will be submitted to the tribunal for inspection. It is quite as easy to imitate seals and certificates as to copy pictures.

THE NATIONAL ACADEMY'S SCHOOLS.

THE Schools of the National Academy of Design will open on the 1st October. There is an initiation fee of ten dollars for the course of eight months, which includes both the day and evening classes in the Life and Antique schools and the Anatomy and Perspective classes. No further fees are charged for instruction in these classes. An additional charge of ten dollars per month is made for the painting classes. The several departments will be in charge of the same artists who directed them last year with such acknowledged success, viz.:—

Antique and Life Classes, L. E. Wilmarth, N. A.
Edgar M. Ward, N. A.

Perspective Class, F. Dielman, N. A.

Anatomical Class, J. Wells Champney, A. N. A.

Painting Class, W. H. Lippincot.